

Ingrīda Zemzare

Musicology in Latvia: A Critical Evaluation

The status of Latvian musicology at the beginning of the twenty-first century cannot be evaluated unequivocally. It is in many ways very complex – mainly due to financing problems and the draining of intellectual resources. One of the leading Latvian ethnomusicologists, Dr. Martiņš Boiko, has recently argued that the Republic has never possessed an institutionally secure culture of musicological scholarship.¹ Fragmented during the period of interwar sovereignty and ideologically compromised during the decades of Soviet rule, the discipline now faces crippling financial shortages among a host of other difficulties. It was argued already during the 1980s that the interdisciplinary and broadly humanistic approaches to research that had come to characterize music study in the West remained wholly absent from Latvian musicological discourse. We might say that in the 1990s and at the beginning of the twenty-first century Latvian musicology has been worn down by a sense of crisis.

The causes of this crisis are in large part observable through history: (1) The late institutionalisation of musicology in the Baltics (in the second half of the 1940s); (2) a drawn-out and expressly fragmentary pre-institutionalisation period (the nineteenth century and the first half of the twentieth, through 1946); (3) the influence of the totalitarian Soviet regime upon the creation and consolidation period of musical research institutions (the 1950s and 1960s); and (4) the changeover from the planned economy of the Soviet regime to liberal market economics, which resulted in unbalanced cultural financing and the resultant re-orientation of many cultural branches to spheres of practical ap-

¹Martiņš Boiko has published a critical assessment of Latvian musicology on the home page of Latvian Music Information Centre, entitled “Latviešu muzikoloģija/mūzikas zinātne. Vēsturiski kritisks pārskats”; available online: <http://lmic.lv/muzikologija.php?lan=1> [accessed 10 February 2008]. Some of the thoughts and ideas presented in my paper are based in part upon this source. I wish to thank Dr. Boiko for sharing some of his ideas with me, and for permitting me to make extensive use of his research in the preparation of my own.

plication and consequent delays in the reorientation of musical studies to modern methods, approaches, and terminologies.

Music theory appeared as a specialised subject in the second half of the nineteenth century in the institutions of music research in Riga. When the Latvian Conservatory and the University of Latvia were founded in 1919, music research was not planned as a full-time discipline within science and education. A reasonably broad group of people existed who had knowledge of and could teach music theory subjects, and who were well versed in the history of professional music and could teach that subject as well (a small group also worked in that field at the Latvian Conservatory, which had a Composition and Music Theory Department). There were also excellent folk music specialists. Still, the concept of music research was not updated, and professional societies whose daily requirements would be in the field of systematic cultivation and development were not created. This also did not happen in Estonia nor in Lithuania, thus leading one to believe that the reasons for this are to be found in the common historical heritage and attitude of the Baltic states, which, when higher education systems were created, delayed the application of Western experience in this respect, as can be seen in examples of music research institutionalisation in many of the nations that are close in the geographical and cultural sense.² In the 1920s and 1930s, musicology in the Baltics remained without an institutional home and, along with that, without a solid basis for development. That had a long-term effect on its later fate in Latvia.

When, in 1946, the institutionalisation of music research finally happened, it occurred in an eastern (or, more precisely, Soviet) manner – not at universities as in Western and Central Europe and Finland, but at the conservatory – as in other places within the former Soviet Union and its satellite nations. The Latvian

²The discussion in this paragraph is based upon Boiko, “Latviešu muzikoloģija,” in which Boiko discusses the wave of institutionalization of music research at universities in Germany, the Czech Republic, Finland, Poland, Slovakia, Denmark, the Netherlands and Belgium, and offers a table of dates of the establishment of professorships in musicology in these countries from the late nineteenth century through 1936.

musicological institutionalisation process – its methodologies and values – took shape as a local branch of Soviet Russian musicology. This is one of the many examples of the Sovietisation of the time, as well as testifying to the weakness of Latvian musicology during the first period of independence. This argument is supported also by the fact that many qualified specialists emigrated to the West at the end of the war, and their experience in the environment of Soviet ideology was not transferred to those who remained. The further development of Latvian musicology continued almost fully isolated from research processes taking place outside of the USSR.

The consequences of this and the previously mentioned factors in large part resulted in the difficulties that Latvian musicology encountered during the period of change at the end of the 1980s and during the 1990s. In the 1970s and the beginning of the 1980s, a notable stability could be seen, as well as growth in productivity. Still, even in 1982, Professor Joachim Braun noted the fact that an entire broad musical and music-cultural field exists that has not been researched at all – that the overall level of work in research is insufficient; that in the research of traditional music, even in the 1980s, techniques such as computer processing, ethnographic and historical analysis were isolated one from another; that interdisciplinary methods were not used in music history; and that a wide range of historical materials still remained unknown and had not been reclaimed. The sociological content of music had not been investigated, and there had been no evaluation of post-war musical culture.³

At the end of the 1980s, especially in the years following the reinstatement of independence, the problems facing Latvian musicology increased. The number of students of musicology decreased. At the beginning of the 1990s, publication ceased of the only published periodical collection of musicological writings – the almanac *Latviešu mūzika* (*Latvian Music*). (The last issue, the nineteenth, was published in 1990.) At present, the only pro-

³Joachim Braun, “Some Preliminary Considerations on the Present State of Baltic Musicology,” *Journal of Baltic Studies* 13(1) (1982): 40–52; repr. in Braun, *Raksti. Mūzika Latvijā*, ed. M. Boiko (Riga: Musica Baltica, 2002).

fessional publication in musicology is offered by the Academy of Music: *Mūzikas Akadēmijas Raksti*.

Questions have been raised about the need to continue to hold annual conferences of Baltic musicologists – and this may be considered symptomatic of the overall status of musicology at the beginning of the new century.

Baltic musicological conferences began in 1967, as annual meetings for the independent network for Latvian, Lithuanian and Estonian musicological communities. Evolving from so-called “Baltic Weeks” held during the interwar period until 1941, these conferences gradually evolved into an international platform for cultural dialogue and collaboration. Over a period of forty years they have been rotating between Riga, Vilnius and Tallinn, thereby enriching local musicological traditions and reaching wider international acceptance. At the same time they served as a medium and as a tool of Baltic cultural resistance during the years of political and ideological oppression. During these conferences, special sessions were dedicated to celebrating the anniversaries of prominent Baltic composers and musicologists. One of the founders and leaders of this Baltic musicological collaboration was the distinguished musicologist, present member of the European Parliament and former President of Lithuania, Professor Vytautas Landsbergis (b. 1932). Immediately following the collapse of Soviet rule, significant efforts were undertaken to establish contacts with scholars outside of the former Union.

During post-Soviet years these Baltic musicological conferences opened up to a broader international context as a forum for musicologists specialising in all kinds of interdisciplinary and cross-cultural studies. At the same time there arose a new challenge and a new problem – to overcome the general conservative mood of national culture and to change the attitude toward musicology as a cultural discipline.

In recent years musicologists have started to focus on performance practice as a broad field of interest, and this is reflected in the Baltic conferences. Inspired by a cultural turn in current musicology, the 40th Baltic Musicological Conference in 2007 was devoted to the links between music as a creative practice and experience and to its social and cultural contexts, taking into account the cultural significance of location and its impact upon

a musical work, the sense and representation of place in music and the politics of cultural identity as well as the embeddedness of music in cultural contexts and intercultural exchange.

Musicology in Latvia (and the profession of musicologist) is often understood as a broad field of interest, including the sphere of music journalism. (Latvian musical writings in the form of journalistic commentary began to evolve during the second half of the eighteenth century.) The music literature of Latvia since the second half of the eighteenth century is at the same time part of Latvian music, musicology, as well as media history. That literature, for the most part, consisted of music criticism.⁴ Specialised publications had indeed appeared at the end of the nineteenth century, but the release of only a few publications in a short period of time seems to suggest that the cultural life was not ready for regular musical publications.⁵ The most significant achievements of scholarship have been in the study of folk music, which relates to the strengthened searches for a national identity in culture during and since the last third of the nineteenth century.⁶

Also, the work of twentieth- and twenty-first-century musicologists appears to have been more related to music journalism as the majority of Latvia's musicologists, with few exceptions, have also been active as journalists. As a consequence, musicology has tended to reflect the same tendencies evident throughout culture on the whole, and the focus of this interest during the heights of the Soviet period leaned towards the conservation of national culture.

The national culture in Latvia behind the Iron Curtain during the second half of the twentieth century was surrounded by other cultures, as was Latvian culture in exile. As a result, Latvian culture was forced to protect its national identity – to protect,

⁴Such essays first appeared in the *Nordisches Archiv* and the *Rigisches Theaterblatt*. For further discussion of this issue, see Boiko, “Muzikoloģija.”

⁵Specialized musical publications of the period include *Baltijas Mūzikas Kalendars* (1891–92) and *Mūzikas Drūva* (1906, 1908, 1909). For further discussion, see Boiko, “Muzikoloģija.”

⁶I am thinking here especially of the work of Andrejs Jurjāns (1856–1922), the first researcher (in the full meaning of the word) of Latvian music. For further discussion of Jurjāns's contributions and significance, see Boiko, “Muzikoloģija.”

to defend and to preserve itself. The general ideologisation of art in Soviet Latvia, where the ruling power dogmatically imposed the so-called “soviet internationalism,” created a natural reaction. Latvians defended their own traditions and their own culture against overall Sovietisation. Latvian culture in the West faced the same dilemma, because the scattered exile community was forced to consolidate and protect itself with the outside help of art. Thus art and music and also musicology here and abroad had to undertake many different non-artistic and non-scholarly functions that hindered its inner, independent development.

Music journalism was the first witness to the fact that the totalitarian ideology built up a resistance to the avant garde and maintained this resistance after the second world war and during the period of the existence of the Iron Curtain. As is understood, the avant garde in the Western world, from an aesthetic and philosophical perspective, also influenced the 1960s period of youth unrest. This created revolutionary thinking leading to post-modernism. In Latvia this post-modernism interfaced successfully with the previously mentioned tendency toward the protection of a national tradition. At the the 39th Baltic Annual Musicological Conference in Riga in October 2006, Dr. Arnolds Klotiņš noted:

“Post-modernism in many ways freed composers from the burden of having to represent the truth. Universal and unified truth was declared void, at both the individual and social level. Its honest reflection through art was no longer associated with any particular requirements of stylistic or artistic integrity. It released composers from this burden and it seemed that, for many, composing became a much easier process.”⁷

In some measure we can also relate this to musicology. Post-modernism in its way reduced the importance of the mission, if any, of the composer and of the music journalist, which had been so definitive throughout the entire period of written and recorded Latvian language. It is significant that in the circumstances of post-modernism, many of the former avant-gardists found other outlets for their expression that provided stability – the genre of

⁷ Arnolds Klotiņš, “Introduction,” *Selected Papers of the 39th Baltic Annual Musicological Conference in Riga, October 2006* (Riga: Musica Baltica, 2007), 11.

religious music, for example, and also, environmentalism, which seemed to be a universal issue for all of civilisation. With this, it is no surprise to observe the confusion in critical musicological thinking, which had to either accommodate or stand in opposition to the overall accepted norms. All other issues of a material or social nature could be solved, it seemed, through submission to the free market concept and a little bit of *Deus ex Machina*.

Parallel to the specialised journals and press, Latvian musicology has notably concerned itself with the genre of biography and autobiography. Based on literary, historical, and cultural approaches, the biography and autobiography of musicians incorporates various disciplines such as music history, political history, sociology, philosophy, psychology, ethnology, gender studies, etc. Biography is constructed under the influence of rhetorical strategies, determined by contemporary ideology and politics, providing wide possibilities for recognizing, investigating, and defining it within the context of musicological discourse. Biography as well as autobiography and fictional music biography were established as an individual genre in Latvia during the twentieth century. To overcome the positivism of the early twentieth century, biography worldwide regained its status as one of the important musicological discourses, with the cataloguing of source materials in thematic catalogues and critical editions of the works of chosen composers, music lexicons, dictionaries, and an increasing discourse on the relationship between biography and creativity. Nevertheless the leading role of music biography in the concept of general and national music historiography and lexicography or, in a wider sense, national identity and forms of cultural memory as self-presentation (through the selection of so-called great composers and their certain works in histories of music, monographs, music dictionaries, critical editions), seems to have slightly decreased compared to the 1980s.

The cultural and educational institutions of Latvia have undergone great changes since the 1990s, after the country regained its independence. Institutions of higher learning, especially schools training professionals for various fields of art, have been partly reorganised; in some areas of cultural expertise, entirely new educational possibilities have been founded, and some older institutions have even been given new possibilities. All of this has been

a tremendous cultural and economic effort on the part of a small nation.

Unfortunately, musicology as a discipline in Latvia is still institutionally isolated within the confines of one academic institution – the Latvian Academy of Music. That conflicts with the fact that the knowledge of music and the study of musicological subjects today is vital in many fields, firstly in the study of communication and societal relationships, sociology, anthropology, education (this condition immediately arises from today's research into music being defined as a form of acoustic communication.) Musicology has a modern and organically vital interaction with the sociological and anthropological disciplines, and thus it can be studied as a social phenomenon. Unfortunately, the corresponding methods and techniques in musicology are not widely used.⁸

During the Soviet period, ethnomusicology lacked institutional support from both university and conservatory, and popular music and jazz remain virtually untouched in the curriculum of higher learning. The Institute of Literature, Folklore, and Art at the Latvian Academy of Science, reflects the various directions of its activities: the collection, preservation, systematization, and publication of Latvian folklore materials, and the evolution of the lexicon of Latvian musicians (among the development of various kinds of Latvian arts). Unfortunately the scientific capacity of this Institute is not large enough to support fundamental scholarship. As a result, musicology in Latvia has remained more or less a study of music in isolation from culture and society. The discipline as a whole has splintered into a number of isolated and estranged groups – a situation that can be considered characteristic of the entirety of Latvian musicology at the beginning of the twenty-first century.

⁸One of few the convincing works to study music-related topics in this way is the research paper *Dziesmu svētki mainīgā sociālā vidē* (The Song Festival in a Changing Social Environment). Significantly, its authors are sociologists and social anthropologists rather than musicologists. It is available online: <http://www.km.gov.lv/UI/imagebinary.asp?imageid=980> [accessed 10 February 2008].

At present, the only professional baccalaureate study programme in music history and theory (with a sub-programme in ethnomusicology) is to be found at the the Jāzeps Vītols Latvian Music Academy of Music. Musicological research at the Latvian Academy of Music is coordinated by a union of smaller theme-groups into one target-financed project under a common cover title. Since the 2005–2006 academic year, the Academy has housed a scientific research centre. It has evolved as part of the research department within the structure of the Academy (by a resolution of the council on 16 September 2005). The centre employs five researchers and an assistant, and undertakes fundamental research projects in the areas of art science, music history and theory and the sub-branch of ethnomusicology. It realises important music and cultural projects and participates in scientific discourse and project realisation in the field of music. The scientific research centre guarantees the relationship between the Latvian Academy of Music in the areas of scientific music research and the field of choreography, and also facilitates the involvement of masters and doctoral students into areas of scholarship important to the question of national musical heritage and contemporary music research. The centre also facilitates the publication of research efforts, and organises meetings, symposia, seminars, and conferences.

The main fields of musicological research (music history, music theory, perception of music) stem from the fields of competence and interests of the leading professors of the department. There are several ongoing projects in the field of the history of Latvian music. Much of this research is oriented towards archival research, but there is also interest in methodological questions regarding the historiography of music. Music theory is influenced by both Russian and, during the past decade, Anglo-American methods of music analysis. Modern analytical methods have been applied both to Latvian and international repertoires. Besides analyses of the works of particular composers, there is an interest in theoretical questions of a general nature. The Academy of Music publishes a scholarly journal for musicology, *Mūzikas Akadēmijas Raksti*. Articles on music are also published in the journal *Teātra Vēstnesis*. There are more than ten doctoral dissertations presently in progress, and a few Latvian doctoral stu-

dents are studying at universities abroad. On the whole, the age distribution of the academic staff seems to be developing in a favourable way, with young researchers joining older members of the faculty. It will be interesting to observe how the doctoral programmes now being implemented will affect the further development of musicology in Latvia.

In summary, one must conclude that the implementation opportunities for research results and their importance for Latvian society must be further developed. Latvian musical life is highly regarded both in Latvia and abroad, and thus musicological research should hold a strong cultural position in Latvia. At present, the Musicological Society in Latvia is a branch of the Composers' Union. Both the Musicological Society and the Latvian Academy of Music have been active in organizing domestic and international conferences. And Latvian scholars have been participating in conferences abroad.

However, it seems that it is not easy to publish or distribute books on music in Latvia. Studies in music history, theory and ethnomusicology have a national significance. Discussions concerning the balance between general scholarly competence and specialisation in certain fields must be permitted to occur. The present state, with a strong emphasis on a few specialised fields, is fruitful, but it might be good to extend academic teaching at the Department of Musicology towards new approaches. In music theory and analysis, Latvian scholars need to develop a national vocabulary and strengthen ethnomusicological research, and include it as part of the main teaching programme at the Department. This should have good prospects because of the wealth of folk music documents, and because of the growing interest of the younger generation in studying of popular music.

Abstract – Kopsavilkums – Anotacija – Apzvalga

Ingrīda Zemzare

Musicology in Latvia: A Critical Assessment

Reflecting upon the sense of crisis that prevails in present-day Latvian musicology, Martin Boiko has recently argued that the republic has never possessed an institutionally secure culture of musicological research. Fragmented during the period of interwar sovereignty and ideologically compromised during the decades of Soviet rule, the discipline at the end of last century faced crippling financial shortages among a host of other difficulties. Already in the 1980s, however, it was argued that the interdisciplinary and broadly humanistic approaches to research that had come to characterize music study in the West remained wholly absent from the Latvian musicological discourse.

As I will suggest in this paper, the problems facing Latvian musicologists have only compounded in recent years. Since 1991, the number of students enrolled in programs of musicological study has decreased dramatically. Latvia's only musicological periodical has ceased publication. Questions have been raised about the need to continue to hold annual conferences of Baltic musicologists. And the discipline as a whole has splintered into a number of isolated and estranged groups – a situation that can be considered characteristic of the whole of present-day Latvian musicology.

Immediately following the collapse of Soviet rule, significant efforts were undertaken to establish contacts with scholars outside of the former Union. In recent years, however, such efforts have been largely abandoned. At the same time, ties to the historical “mother organization” of Russian musicology have also been broken. In addition, Latvian musicology remains institutionally isolated within the confines of a single academic institution, the Latvian Academy of Music. This situation has made it all but impossible to undertake cross-disciplinary investigations of music as a sociological and anthropological phenomenon. As it was during the Soviet period, ethnomusicology lacks sufficient institutional support at either university or conservatory, and popular music

and jazz remain virtually untouched in the curriculum of higher learning. As a result, musicology in Latvia has remained a study of music in isolation from culture and society. Without a concerted, systematic attempt to address this complex of problems, I will argue, there will be little hope of securing for musicology a place of relevance in modern Latvian society.

Ingrīda Zemzare **Muusikateadus Latis: kriitiline hinnang**

Lati nuudisaegses muusikateadsuses valitseva kriisi tähenduse üle järele mõeldes on Martin Boiko hiljuti vaitnud, et Lati vabariigil pole kunagi olnud institutsionaalselt tagatud muusikateadusliku uurimistoo kultuuri. Sodadevahelise perioodi suveraansuse ja noukogude korra kummendite ideoloogiliste kompromisside tõttu seisab teadusharu teiste raskuste seas praegu silmitsi ka kitsa majandusliku olukorraga. Juba 1980. aastatel arutleti selle üle, et interdistsiplinaarsus ja laiemalt humanistlik lähenemine teadustoole, mis iseloomustas muusika uurimist laanes, puudus Lati muusikateaduse diskursusest taelikult.

Nagu ma selles artiklis moonan, on Lati muusikateadlaste ees seisvad probleemid neid alles viimastel aastatel liitnud. Alates 1991. aastast on muusikateaduse oppeprogrammide nimekirja kantud üliõpilaste arv dramaatiliselt vähenenud. Lati ainuke muusikateaduslik ajakiri lõpetas ilmumise. Tostatunud on küsimus iga-aastase Balti muusikateadlaste konverentsi jätkamise vajadusest. Teadusharu tervikuna on killunenud rohkearvulisteks isoleeritud ja uksteisest võõrdunud gruppideks – seda situatsiooni võib pidada iseloomulikuks kogu nuudiassegele Lati muusikateadusele.

Kohe peale noukogude korra kokkuvarisemist tehti olulisi jõupingutusi loomaks kontakte teadlastega väljastpoolt endist Noukogude Liitu. Ometi on viimastel aastatel need katsed soikunud. Samal ajal on katkenud sidemed ka vene muusikateaduse ajaloolise „ema-organisatsiooniga“. Lisaks jaab Lati muusikateadus institutsionaalselt isoleerituks uhe akadeemilise uksuse – Lati Muusikaakadeemia – piires. See situatsioon on muutnud võimatuks uurida muusikat koostöös erinevate distsipliinidega sotsioloogilise või antropoloogilise fenomenina. Nii nagu see oli nõukogude

ajal, puudub etnomusikoloogial institutsionaalne tugi ulokooli voi konservatooriumi naol ning populaarne muusika ja *jazz* jaavad korgema hariduse oppekavast praktiliselt valja. Selle tulemuse-na on Lati muusikateadus jaanud muusika uurimises isoleerituks kultuurist ja uhiskonnast. Ma vaidan, et on vahe lootust tagada muusikateadusele ajakohane koht kaasaegses Lati uhiskonnas.

Ingrīda Zemzare **Mūzikolģija Latvijā: Kritisks Pārvertģjums**

Pārdomģjot Latvijas mģzikas zinģtnes krģzi Mģrtiņģ Boiko pirms neilga laika sprieda ka Latvijas republikai nekad nav bijusi institģtinģla droģa mģzikas zinģtniska bģze. Jau sģkot ar 1980. gadiem bija skaidrs ka interdisciplinģra un plaģi humanistiska pieeja mģzikolģģskajiem pģtģjumiem kas ir tipiska Rietumu studijģm bija pilnģgi sveģa Latvijas mģzikolģģjai.

ģģjģ referģtģ ceru pierģdģt ka problomas kas raksturģgas Latvijas mģzikolģģjai pģdejos gados tikai vairoģģas. Grģtģbas pat saistģtas ar Baltģjas mģzikas zinģtnisko konferencu turpinģjumu; ģģ disciplģna kģ tģda sadrģp vairģkģs izolģtģs un atsveģinģtģs grupģs, situģcija kas raksturģga Latvijas mģzikolģģjai.

Tulģt pģc Padomģju varas sabrukuma bija mģģģinģts nodibģnģt tuvģkus sakarus ar zinģtniekiem ārpus bijuģģs Padomģju Savienģbas. Taču pģdejos gados ģģ centieni tģka pameģti. Tanģ paģģ laikģ vģsturģskas saģtes ar „mģtes organizģciju” – Krievu mģzikolģģģu arģ tģka lauģti. Rezultģtģ mģzikolģģja Latvijģ palģka zinģtne izolģta no kultģras un sabiedrģbas. Bez koncentrģtiem sistemģtģskiem centģniem risģnģt mģzikolģģģas problģmas bģs maz izredzes nostģprinģt mģzģkas zinģtnei relevantu vietu modernģjģ Latvijģ.

Ingrīda Zemzare **Latvģjos muzikolģģja: kritģnģ apģģvalga**

Aptardamas ģģandienģģ Latvģjos muzikolģģģ apģģmusģas krģzģs nuoģjautas, Martinas Boiko nesenuai teģģģ, kad respublģkoģe

niekuomet nebūta instituciniu požiūriu saugios muzikologijos mokslo kultūros. Išsklaidyta tarpukario Nepriklausomybės metais ir ideologiškai sukompromituota sovietinio režimo dešimtmečiais, XX a. pabaigoje latvių muzikologija susidūrė su daugybe sunkumų, taip pat ir sekinančiais finansiniais suvaržymais. Tačiau dar praeito amžiaus 9 dešimtmetyje buvo diskutuojama, kad vakarietiškiems muzikos tyrinėjimams būdingos tarpdalykinės studijos ir humanitarinės prieitys nerado atgarsio Latvijos muzikologijoje.

Savo straipsnyje pabrėžiu, kad problemos, su kuriomis susiduria latvių muzikologai, pastaraisiais metais tik pagilėjo. Nuo 1991 m. ryškiai sumažėjo muzikologijos studijas pasirenkančių studentų. Sustabdyta vienintelio Latvijos muzikologinio žurnalo leidyba. Pradėta diskutuoti, ar apskritai verta toliau organizuoti kasmetines Baltijos muzikologų konferencijas. Tuo pat metu disciplinos atstovai suskilo į izoliuotas, ryšių nebepalaikančias grupes – ši situacija gali būti laikoma itin būdinga visai šiandieninei latvių muzikologijai.

Iškart po Sovietų Sąjungos subyrėjimo Latvijoje siekta užmegzti ir įtvirtinti ryšius su užsienio mokslininkais. Tačiau pastaraisiais metais tokių siekių atsisakyta. Tuo pat metu nutrūko ir ryšiai su istoriniu požiūriu „motinine“ Rusijos muzikologija. Dar daugiau, instituciniu požiūriu latvių muzikologija yra izoliuota, sutelkta vienoje institucijoje – Latvijos muzikos ir teatro akademijoje. Dėl šios priežasties tampa beveik neįmanoma tarpdalykiškai tyrinėti muziką kaip sociologinį ir antropologinį reiškinį. Kaip ir sovietiniais metais, etnomuzikologija nėra instituciškai palaikoma nei universitetų, nei aukštųjų muzikos mokyklų, o populiarioji muzika ir džiazas aukštojo mokslo programose faktiškai nestudijuojami. Tokiu būdu Latvijos muzikologija tampa muzikos tyrinėjimais, nutolusiais nuo kultūros ir visuomenės. Jei nebus imta spręsti šių problemų komplekso sutartinai ir sistemiškai, sunku tikėtis, jog bus įmanoma užtikrinti muzikologijai svarbią vietą modernioje Latvijos visuomenėje.